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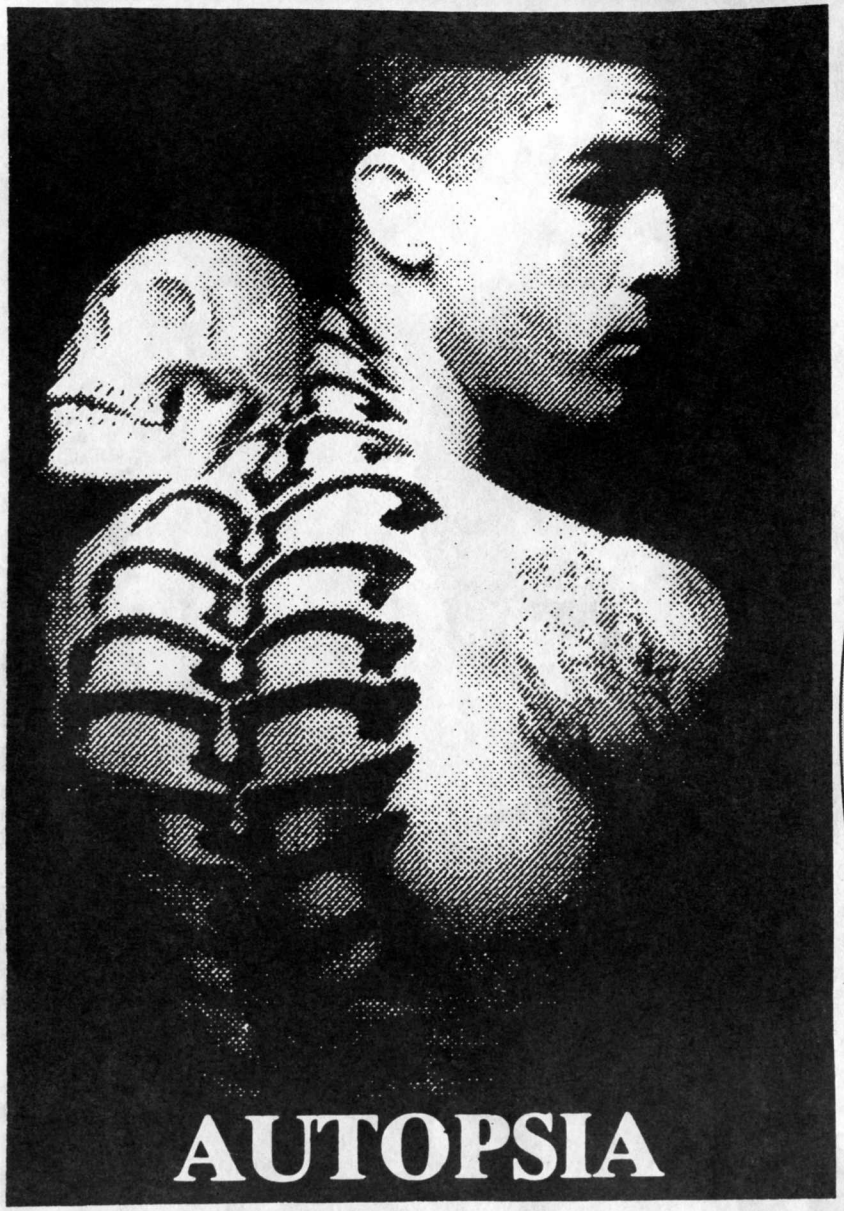
MUSIC FROM THE EMPTY QUARTER

1

ONE POUND STERLING

...ATTRITION, AUDIOFILE, CHROME, HAVOC, LEGENDARY PINK DOTS, THROBBING GRISTLE, TOTAL, VENUS FLY TRAP, WIRE...news and around 50 titles reviewed.



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ON HYPERION RECORDS - CDD I

May 1991

ABSTRACT

ONE

OK then. Here we go on another joyride of mayhem, nostalgia and new-ditties. Heading off on the parallel tracks of necessary commercialism and the downright abnormal.

First of all let us thank you all for the staggering response to the Zero Issue and sorry to those who were not lucky enough to catch a 'free' copy from the initial batch of one thousand. There was a short delay while we had the thing reprinted but we hope it was worth the wait. For those who took advantage of the special subscription rate (and there were a large number of you) we hope you'll find the next year with THE EMPTY QUARTER a most enjoyable experience. And a message for those who didn't, do it NOW, before the price goes up - inflation and all that jazz, you know!

Now, some quarters seem to be a little bewildered as to where we're coming from, so let's try and explain once more...**THE EMPTY QUARTER**...hmm, how to define...a desolation land in a musical abyss; an area of awareness, accepting only those souls true to themselves who expose passion and originality in their work - whatever their corner of the musical sphere.

Poetics aside **THE EMPTY QUARTER** is an umbrella, sheltering those who we (and others) consider to locate themselves within the fields of ELECTRONICS, NOISE, INDUSTRIAL, TECHNO and WEIRD. We're not gonna parcel ourselves into accepting just 'strange' or 'mainstream', there is room for both. Sorry if your mind cannot accept this but that's the way it is going to be - the law is now written. Right, where were we, ah yes, just about to explain the functional aspects of THE EMPTY QUARTER...

Our mainstay is the mail-order stocking of new and second-hand material; CD's, Records, etc. This will be expanding as time passes, with perhaps a little more emphasis on 'new' material - you'll notice the Sales Supplement has been largened to an extent by obtaining all releases by the likes of Play It Again Sam, Wax Trax!, Dossier, Staaltape, etc, so if you run a small label, WE WANT TO STOCK YOUR PRODUCT - but don't worry the value-for-money second-hand will continue. Offering the only truly user-friendly service around is what we know best!

A magazine was needed, something which brought together information in one place - the area that is, **MUSIC FROM THE EMPTY QUARTER**. In a wasteland of words we emanate life and though we may upset individuals along the way (unintentionally may we add) the ultimate aim is to enlighten. Unlike many of those springing up around us we want to promote and instigate a thriving scene, the more punters, the more labels, the more fans and yes, the more publications the better.

Let's open up this arena **FOR ALL AND NONE...**

May 1991

MINDS' EYE

ONE

MUTE's GREY AREA make history on May 29th by releasing **T.G.**'s five albums on CD for the first time, singularly and in two box sets. They're also in the process of compiling a definitive live selection with the aid of Brian Lustmord. The excellent **WIRE Document & Eyewitness** CD is already out and other goodies in the offing include a **DIE KRUPPS** CD collection. And on Mute itself; the enigma of **DIAMANDA GALAS** releases her Plague Mass live set, **NITZER EBB** issue a new single **As Is** on all formats and **BRUCE GILBERT**'s Music For Fruit gets a tasting on CD/LP. **WIRE** also end a career with **Drill** before changing their name to **WIR**.

PSYCHE finally release their **Angel Lies Sleeping** maxi 12" on *SPV* after working with several producers (including ditching a Rodney Orpheus remix). The Canadian duo have an album planned for September, provisionally titled **Grid-Lock Dynasty**. Before then you can catch another mix of Angel on **Funky Alternatives 6** and another single from the album in the Summer.

COLD SPRING re-release their entire cassette-only back catalogue. In editions of between 23-100 numbered copies, this will be your last chance before they're finally put to rest. Artists and titles as follows; **INRI** (self titled), **ANGELS OV LIGHT MEET ANGRY LOVE ORCHESTRA, SHOOT AND CRUCIFY** (self titled), **GREY WOLVES** Chaos Ov Creation, **ART MONTAGE TERRORISM** Motivate Hallucinate, **GYSIN/BURROUGHS/P'ORRIDGE** Interviews and Readings, **E155** Fear Realised/Fear Released, **M.NOMISED** Sample 4 & **CONTEXT** Changed Music 2.

RAMLEH follow the sell-out **Slammers** single with an album, endearingly titled **Blowhole**, also on the *Shock* label.

BLACKHOUSE follow **Material World** with **The Father, Son And The Holy Ghost** on CD via *Antler-Subway* and cassette-only thru *Ladd-Frith*. The impressive Ladd-Frith are also putting together a **PSYCLONES** Greatest Hits 1981-91 CD collection and a compilation **Fairy Tales and Myths**, with **PBK** amongst others.

STUTTER, U.S. electro-architects are the first band on new Czechoslovakian label, *Check* with **Broken Snakes** on CD/LP.

DOM have an endless roster of releases, the first batch of which are in collaboration with *Dragnet Records* in May/June - **JACK OR JIVE Prayer** CD, noise supremo's **MERZBOW Hangover Interruption** CD and the underrated **ASMUS TIETCHENS with LIQUID SKY Monoposto** on Ltd Pic Disc. Following these on the cards are **LIMP FUCHS/ANIMA** Via CD reissue, **OPERATING THEATRE/ROGER DOYLE** CD reissues, **DAMENBART**'s second album and various **NEW BLOCKADERS** releases.

PSYCHIC TV have a lyric book out now complete with CD single, which is a collaboration with **THE HAFLER TRIO**. **PTV3** is Gen, Z'EV, Gini Ball and Lex Luther (?!) and have **Direction Ov Travel** on CD thru *Temple*, which is a reissue of a U.S. cassette-only release under the guise of **THEE WAND** entitled Test Ov Eyes.

SIRIUS B return from a long absence with possible new material on *Barfi Records* of Sweden and the Portugese label *Kaosette*.

CONCRETE PRODUCTIONS issue the sixth of their successful **Funky Alternatives** series, on which the vinyl sees **ORBITAL, REVENGE, PIG, CYBERAKTIF** and **CONSOLIDATED** among its fold, while the CD has an extra four from the likes of **PSYCHE, NUMB** and **DOUBTING THOMAS**. Also on the label is **HAVOC**'s 319 CD/LP and the 12" remix of **Mechanicville**, followed by an album by **PIG**.

The remaining 1/3 of **JOHNSON ENGINEERING CO** has now got the urge and is recording new material under the name of **ELECTRO ASSASSIN** - look out for an album in the Summer.

BRAINTICKET an inspiration to Nurse With Wound and Yello amongst others see their self-titled debut reissued by *Bellaphon* on CD/LP.

MIMIR are a German group which includes some **DOTS** and members of **HNAS** in its line-up have their debut CD issued by *Flabbergast*.

FOURTH DIMENSION are back and so is their magazine **Grim Humour**, Volume 2 no less. This first issue includes a spilt seven-inch with **CINDYTALK** and **SPLINTERED**. And while we're on the subject there's also a Ltd 7" by the band with two tracks from the forthcoming **Parapraxis** album (no label details at present).

FRONT 242 fresh from the Top 40 album chart release a 30 minute CD/CASS, **Mixed By Fear** which includes reworkings of **Gripped By Fear**. And following this another chart-bound sound, **Rhythm of Time**, remixed by The Orb.

O YUKI CONJUGATE have long-awaited new material released on the Swedish *Multimood* label within a couple of months.

RECOMMENDED DISTRIBUTION eclectically give us; **FRED FRITH** Gravity reissued on CD with extra tracks, **FRED FRITH/FERDINAND RICHARD** Dropera CD/LP, **HEADS OFF NO STRANGERS Threshold Of Liberty** CASS, **CONSPIRACY Beaufort Scale** CASS, **ANNA HOMLER & STEVE MOSHIER Breadwoman** CASS, **AKIO SUZUKI**'s Ltd **Soundsphere** CD, **State Of The Union** a compilation of new music from New York circa 1982, with the likes of **PETER BLEGVAD, FRED FRITH** and **BILL LASWELL**. More old sound with **ELLIOT SHARPE/DAVID LINTON/AL DIAZ/MICHAEL BROWN** I/S/M LP, **LEFT HAND RIGHT HAND**'s industrial jazz of **Humdrum** LP. **SUSSAN DEIHIM & RICHARD HOROWITZ**'s **Desert Equations** is reissued on CD in the light of Horowitz's Sheltering Sky score and finally **HARRY PARTCH**'s expensive **Revelation In The Courthouse Park** DCD.

LA MUERTE release a new CD/LP, **Kustom Kar Kompetition** thru *Play It Again Sam*.

ELECTRIC SHOCK TREATMENT is a magazine dedicated to the weird and wonderful, the first issue of which is due soon.

SWANS release their first new material since the disappointing Burning World in the form of a CD/DLP/CASS on *Young God* entitled **White Light From The Mouth Of Infinity**. Plans are afoot for a mini album later in the year.

LYCIA last seen on the stunning Gray Lands 2 compilation have their debut CD/CASS released by the equally stunning *Projekt* label.

KORM PLASTICS home of the extremely informative **Vital** magazine have a couple of new releases in the pipeline, namely an album by **MERZBOW KAPOTTE MUZIEK** which documents live performance and re-workings of the these recordings and a one-sided album by Dutch duo **BEE QUEEN**, who recently shared a single with Legendary Pink Dots on the same label.

SOFT CELL are latest targets of remix-city, after Say Hello Wave Goodbye, Tainted Love now gets the treatment. But what we want to know is when will The Art Of Falling Apart be issued on CD?

MAERORI TRI follow their **Ambient Dreams** outing with another cassette on *Direction Music*.

KONSTRUKTIVITS Live CD is due soon, along with CD reissue of **Psycho-Genetika** on Third Mind. **NKVD** (Glen Michael Wallis) together with Lawrence Burton also have a comic-book **Everyman** out on their own Runciter corporation.

FRAGMENT, an unbelievably worthy label from this neck of the woods have an assortment of cassettes in their back catalogue, as well as the lovely **ERICK** album **Fuzzyfelt**. On the way are new cassettes from **FIELD** and the percussive **MOISTEN BEFORE USE**.

YOUNG GODS release a tribute to Kurt Weill, imaginatively titled **Young Gods Play Kurt Weill** on *PIAS*.

JOHN DUNCAN has his **Dark Market** reissued on CD by *Staaltape*. The label's scheduled **CONTROLLED BLEEDING** release has now been put back to September, but they do have a CD by Swedish, **IN SLAUGHTER NATIVES**.

CHAINSAW CASSETTES have a vast array of works out/due soon; **SYMBOLIKS** Ticket To Everywhere, **CHEMICAL PLANT** Cassemtex, **FACTOR X/OPAL, INVISIBLES** and a **HEADBUTTS** live recording. All this and Chainsaw's 3rd compilation...a chromium heaven.

SOL INVICTUS after **Trees In Winter** plan a CDS/12" and album by the end of the year. Following gigs abroad with C93 and DIJ, SOL have a track on *Cuthlu Co*'s compilation and revise their sold-out lyric book. Tony also plans to collaborate on a magazine 'for the thinking pervert' and via *Tursa*, he will contribute to **IAN READ**'s CD/LP.

BILL NELSON has a new album **Luminous** on *Imaginary Records*.

SOUNDIMAGE are putting together an intense selection of electro/ritual music under the title of **Spiritual** which will include **THE HYBRIDS**.

NEW BLOCKADERS Simphonie In X Major Ltd 500 album on *Hypnagogia* together with a cassette, **Simphonie In O Minor** which is limited to 250 copies. They also have a track on **Viva Negativa**, a DLP compilation on *Freudwerk*. In Japan they're compiling a book on the band covering their existence, 1981-91. Meanwhile with **ORGANUM** they have **Salute** with a Ltd repackaging of the **Pulp** single, also **Wrack** 12" recorded in '84 and now released on clear vinyl in an edition on 300.

ORGANUM on their own are included on the **Undying** compilation on *Freedom In A Vacuum*. A 7" single **Iuel** is released on *Dom America* and **Delta** LP thru *Dom Bartwuchs*. RRupenus would like to point out that he is NOT in any way involved with *Hypnagogia Records*, so don't write to him on the subject!

KARL BLAKE's outstanding **Prehensile Tales** is soon to be issued on CD, along with another digital doing.

DISSECTING TABLE have a CD **Between Life And Death** on *V2 Archive*. The label are also releasing a video of the work of **STAN BRAKHAGE** wich has music by **ZOVIET FRANCE, HAFLER TRIO and NURSE WITH WOUND**, but it's an edition of just 25, so don't even think about it!

THE RESIDENTS release **Freakshow** on *Torso* CD/LP/CASS.

NETTWERK provide us with **CONSOLIDATED**'s **Friendly Fashism** CD/LP and **Brutal Equation** single, **SKINNY PUPPY**'s **Anthology** CD gets a UK airing and **MANUFACTURE**

have a new album, **Voice Of Controls**.

THE HAFLER TRIO's entire back catalogue is going to be issued by *Grey Area/ Touch* on CD soon, in the meantime they have **Kill The King** through Staaltape on CD only.

4AD release the final **THIS MORTAL COIL** epic **Blood** and two dancefloor stylings by **THE WOLFGANG PRESS** on 12".

BAROONI after the georgeous debut releases of **THOMAS KONER** and **Bead To A Small Mouth** come up with another couple of goodies; **KLEG**'s **Eating And Sleeping** and **ASMUS TIETCHENS Sinkende Schwimmer**, both CD only. No need to explain the Tietchens but Kleg are apparently a little like Branca.

PETE BECKER who informed us in the last issue of his plans, bears his first fruit on *Nursery Records* under the guise of **THE HUNGRY I** soon.

ARTWARE AUDIO is a new German label who are issuing the debut by **ENTRE VIFS** who are inspired by the Italian futurists of the 20's. The CD is packed in an LP sized sleeve and the label also has releases by **DE FABRIEK** and **SIGILLUM S**, both on CD.

GAJOOB the U.S. cassette arts magazine has Issue 7 out now and a weighty tome it is too.

ROIR pickup **SPUTNIK**'S First Generation collection to keep **PANKOW**'s **Omne Animal Triste Post Coitum** and **FRONTLINE ASSEMBLY**'s **Initial Command** company.

COIL's **Love Secret Domain** will be with us soon.

E'OSTRATE a french cassette label have an immense selection on the way; **ASMUS TIETCHENS Raum 318**, **HANDSTO** in collaboration with **PBK/ MERZBOW, SBOTHI, KAPOTTE MUZIEK and DSM**, the **DADA ACTION GROUP** and a **ZOVIET FRANCE** cassette in a concrete block!

WAX TRAX! That family of good taste have lots as usual; **1000 HOMO DJs Supernaut** 12", **CHRIS CONNELLY**'s **Whiplash Boychild** CD/LP, two **SKINNY PUPPY** offshoots - **DOUBTING THOMAS Father Don't Cry** 12" (album on the way) and **CYBERAKTIF Tenebrea Vision** on CD/LP, **RECK** have an album **House Of Boris** along with **KMFDM**'s **Split** 12".

TEST DEPT finally air their **PAX BRITTANICA** on all forms thru *Jungle* which features the Scottish Philharmonic in the line-up.

JUNGLE have also scheduled the whole **CONFLICT** back catalogue on CD.

CONTROLLED BLEEDING are recording new material which will be a return to a harsher sound than of late. A speed/noise project of theirs has just signed to *Road Racer* under the heading of **FAT HACKER**. The **Plegm Bag Spattered** CD thru *Dark Vinyl* is out in a limited run of 999 copies.

DARK VINYL along with the **C.BLEEDING** have **MASCHINENZIMMER 412 Macht Durch Stimme**, **LUSTMORD**'s **First** remastered with extra cuts and **PHALLUS DEI** all CD only.

AUTOPSIA have a new CD on their own *Hyperion* label called **Palladium**.

PANKOW release a best of collection called **Svobody** CD/LP/CASS on *Contempo* before unleashing new material in September.

FUNFUNDVIERZIG of Germany are set to release an array of material on CD by **SLEEPCHAMBER**.

DESTINATION JARRE, the **JMJ** magazine is looking better and better. Issue 4 looks at the Concerts In China, Docklands and dare we say it Hank Marvin! The cover artwork is stunning.

TOUCH finally get the **Z'EV** retro box and book **One Foot In The Grave** out after print problems and also release **ETANT DONNES Royaunne** CD, **STRAFE FUR REBELLION Luft Hunger** CD, **HAFLER TRIO Mastery Of Money** CD and **ALBANIA Songs As Old As The Earth** which is the second of a live series.

400 BLOWS have a new 12" on *Warrior*, **Champion Sound**.

THIRD MIND have material by all their artists ready to go but no release dates as yet. These include **SOLAR ENEMY**'s **Fastest Reflexes Modern Technology Has To Offer**, an **ED KA-SPEL** solo and **FRONTLINE** mini.

FONORAMA is a Polish record collector magazine, occassionally delving into the world of electronics. Unfortunately it's all in Polish but they have plans to include translations soon.

B MOVIE are the subject of yet more old material with two collections on *Document Records*.

CONTRASTATE follow **A Thousand Badgers...** with a cassette on *Direction Music*.

NOCTURNAL EMISSIONS are putting together an album of live highlights.

SUB ROSA correlate their **Myths** collections into CD's with extra tracks. Part One includes **SPK, HULA, BURROUGHS, GEN P, MARK STEWART**...Part Two, **JON HASSELL, BURROUGHS, STEVEN BROWN, CLAUDE DEBUSSY, SPK, Etc.**

TOTAL have released the first of their audio-visual packages, **Total 1** CD & Mag and are putting together **BOURBONESE QUALK**'s **BO QU** retro on CD with extra tracks and substantial archive booklet and have digitally remastered **TEST DEPT**'s **Ecstasy Under Duress** for CD.

KK RECORDS of Belgium announce single releases by three of their artists; **KODE IV Scratch Attack**, **INSEKT Stressed** and from the States **STEREOTAXIC DEVICE** with **Lostland** from their debut album of the same name.

THE STATE (alias **STANZA**) will soon have their **Control** cassette issued on CD on *Sound Sound* - watch this space for distribution details.

EXTREME apart from **MUSLIMGAUZE** issue **JOHN DUNCAN**'s **Klaar** and soon **RIGHT BRAIN AUDILE** (alias **MERZBOW**) **Music For Bondage Performance**, **JIM O'ROURKE Tamper** and **X-X Section** a compilation of the label's roster of musicians.

And good news on the **HUNTING LODGE** front with a few labels vying to release a greatest hits package and new material.

VENUS FLY TRAP

20th CENTURY MESSIAHS

THE VENUS FLY TRAP, well what can you say about them? They're everywhere, written of in all the weeklies and lowly humble fanzines alike. On the world-and-his-wife's compilations. At the top of every radio playlist in France and a nation's bargain bins over here.

It's that man again, Alex Novak, the omnipresent illusionist of over a decades musical cults; Religious Overdose, The Tempest, Attrition and his true alter-ego, the much maligned, malignant VENUS FLY TRAP.

Still misunderstood and still pigeon-holed by the press with the likes of Sisters Of Mercy, Mission and a universe of other gothic visions. But there's more, look deeper, deeper and let yourselves be dragged into the Fly Trap's vice-like grip.

Originally arising from the era of British indie expressionisms and American 60's kitsch, with a pummelling viscous of feedback and lazy, droned vocals - Morphine and Catalyst, not forgetting the catastrophic depression of Desolation Railway - they were purist Velvets inspirations. Live, they were a joy, an endless haze of bruising aggression and short-shock sets. Refusing encores in true rock-tradition and often leaving the arena to the sound of pounding drum machine and uncontrolled, whirlpool feedback.

But there's no standing still, not with this sex-god at the helm, constantly changing line-up after the mini-album Mars - a mix of watered-down beginnings and past flavours. The frontman, spokesman and lead-shades Novak followed with a host of newcomers by dumbfounding the press's gothic observations by covering legendary electro-outfit, Suicide's Rocket USA. The press as ever, recoiled in disbelief of this heavy aura of guitar and sax (courtesy of long-term friend and confidente Jazz Butcher), overwhelmed by its oppressive quality and nature. The video of Rocket shows Alex, like some kind of guru, trussed up on an alter of trash, eventually crashing to the ground - "In God We Trust".

Totem arrived shortly after, a (rosy-coloured) spectacle of heaven and hollywood. Difficult to gauge and even harder to put down, a twisted disintegration of dark broodings, imploding into the powerful mayhem of Europa Your My Totem - now there's an anthem for 1992.

But, it's 1991 and SHOCK, HORROR...the headlines read, "VFT MAKE A POP RECORD". Yeah, they're right the fast-lane beckons, keyboards a -go-go, Achilles Heel is the next chart sensation. And what's more, blow me away, they've made an album too and it's FUNKY - ahhhh! Pure media and madness, exposing a lighter side, but never quite losing the murky overtones of previous workings. Thank goodness. Pandora's Box...confused? You will be.

Just who do these boys think they are anyway?

THE UNKNOWN WORLD OF ...CHROME

With the release of MISSION OF THE ENTRANCED on Dossier Records, Damon Edge has marked his fifteenth year in the making of CHROME music. The only American group of its kind - Chrome enjoyed their own secret success until 1980's RED EXPOSURE brought their sound to a new audience searching for unusual musical entertainment.

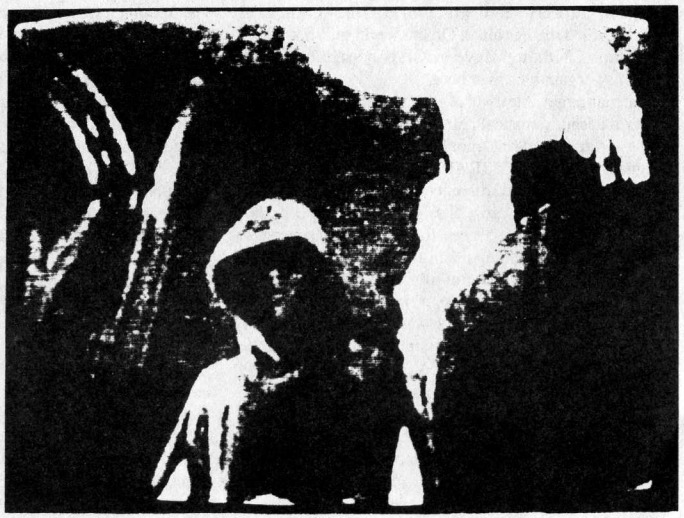
The first album created by Damon Edge and his partner Helios Creed was THE VISITATION released independently on Damon's Siren label in 1977. Organically the Chrome sound was guitar and drum based, yet put through so many effects to achieve "a specific tone". About which Damon was to say later "It's taken me ten years to develop the tones we use. It may sound like mud to the average person but it's precise melody to me. " But then Chrome's warped sci-fi and psychedelic future visions were certainly not aimed at Mr. Average.

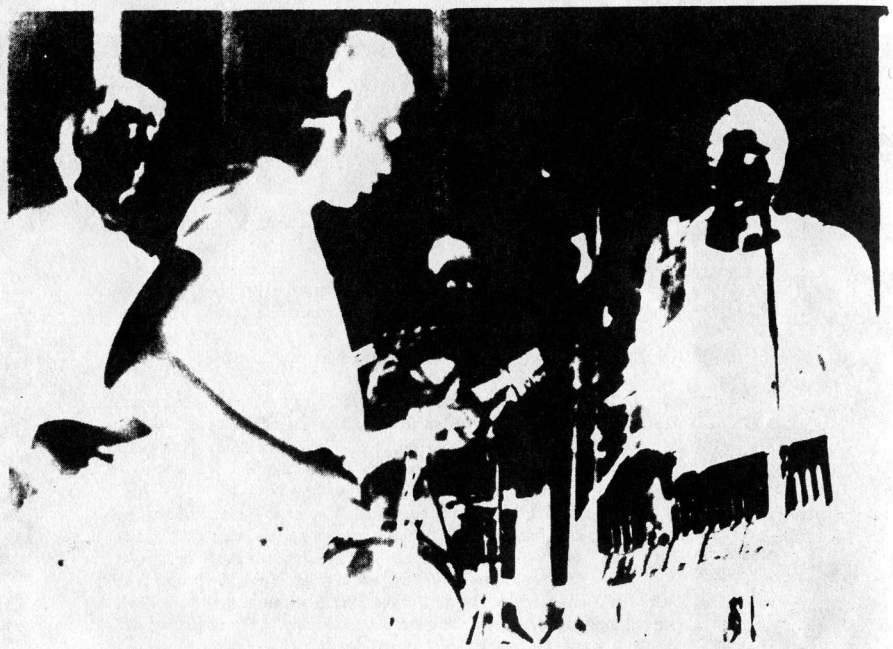
THE VISITATION and following ALIEN SOUNDTRACKS are the definitive early Chrome, solidifying all elements and tones, thus creating one mutated framework of deranged metal. Whether true or tongue-in-cheek ALIEN SOUNDTRACKS was supposedly recorded as backing music for live-sex shows - depravation in extreme!

Their abstract collages and noise soundtracks were woven together in the most excessive and unrestrained structures of 1979's HALF MACHINE LIP MOVES. A work perhaps giving birth and pre-dating 'power electronics', ultimately achieving "Chromothesia" - or creating pictures with sound.

Whilst the UK were recoiling to the thrusting, inner obscenities of Gen P and Throbbing Gristle the world was about to be unhinged by Damon Edge and Helios Creed's insane rock re-conventions, via a deal with Beggars Banquet and Warner Bros. Released to inevitable critical acclaim RED EXPOSURE strangely enough didn't break any sales records.

Subsequently pushed across to a sideline of Beggars Banquet, Don't Fall Off The Mountain, a further couple of albums appeared. BLOOD ON THE MOON and 3RD FROM THE SUN followed more or less in the same vein as EXPOSURE, but maybe a little geared to the English New Wave of the time. "The Need" on BLOOD ON THE MOON even showed some pop sensibility with its proposterously simple lyrics and rhyming chorus. While in no way were these albums mediocre, the sheer essence of Chrome's abstractions of the earlier releases had been left aside for an ever-increasing musical formula.





A much sought-after collectors item was issued in 1983, in the form of a Box Set of all their previous albums plus the unreleased NO HUMANS ALLOWED, which, in fact contained READ ONLY MEMORY from a twelve-inch set, previously released in the UK on Red Records and the tracks, "In A Dream" and "Danger Zone", also from another single release. Industrial freaks should check out READ ONLY MEMORY which is almost a constant droning surge of sound. The box contained another two unreleased, THE CHRONICLES PT. 1 & 2 about which Helios Creed described as being "somewhere between the atmosphere of medieval times and hallucinogenic drugs". These two later appeared on one album on New Rose under the title of RAINING MILK.

INTO THE EYES OF THE ZOMBIE KING marked the loss of Helios Creed to the line-up and a more electronic approach to the Chrome sound. Closely following this Damon Edge issued his first solo album on New Rose, entitled ALLIANCE which alined Chrome's previous workings with modern recording techniques and offered him the chance to revise material in the shape of "The Monitors", from ALIEN SOUNDTRACKS and "Coming At La Mer", originally "Zombie Warfare" off HALF MACHINE LIPS MOVE. In fact the two, ...ZOMBIE KING and ALLIANCE were virtually identical in nature and for the recent CD reissue were paired together. On careful listening you hardly notice when one finishes and the other starts.

By the end of 1986, Helios Creed who had severed all connections with Chrome released the first, of which would be many, solo creations. X-RATED FAIRY TALES made the psychedelic rock-side of Chrome into a playful, more accessible manner.

Also at this time the names of Chrome and Damon Edge were to run parallel with albums under both on Germany's increasingly noisier Dossier Records and the long-running French indie, New Rose. Damon followed his ALLIANCE with THE WIND IS TALKING, GRAND VISIONS and THE SURREAL ROCK, all in quick succession. The last of these is perhaps the least Chromesque you'll hear and is virtually straight-run rock (well as straight as Damon will ever get!).

Meanwhile back at Chrome control, his other face saw ETERNITY, ANOTHER WORLD, DREAMING IN SEQUENCE and one of the last under the band name, MISSION OF THE ENTRANCED. For reasons only known to the man himself, he made MISSION... a real oddity, even for Chrome. The ever-present wah-wah and flanged guitars were there, so were the eerie backing vocals of his wife, Fabienne Shine, but the familier pounding beat was missing. Instead he tacked on a repetitive, hip-hop style rhythm track, a la Ice-T. Street-cred Chrome will never be and this proves as much.

To this day Damon and Chrome's careers are still running alongside one another, albeit for no other reason than to release more records than the expected norm, as both usually feature the same line-up for recording. You either love the man's excesses or you don't, but his ideas play an important role in the genres we are trying to promote. Many have ignored the Chrome sound, but with the aid of Dossier, who will have released the entire back catalogue on Compact Disc, you too can taste the true, unknown world of Chrome.

WIRE

IT'S NOT THE PAST AGAIN (1985-89)

Graham: In December 1984, I got a phone-call from Colin saying he'd returned from India. He was living in Manchester, and would I be interested in working with him.
I think Colin's feelings were that he wanted to re-activate a songwriting partnership. So he said he'd come down one weekend to have a talk.
I then saw Bruce, and told him Colin and I would be meeting.

Bruce: We weren't sure whether Robert would be interested in it. he was very busy going around the country to various farming communities.

Graham: We then talked about the curiosity of seeing if there was anything to do. What it would be like. Would a group sound emerge in the way it had when we started out?

Bruce: Everybody was obviously curious about whether it would work again. It was likely that the machine was still sufficient if it had enough practice. We were fully prepared for Robert not to be interested. We wouldn't have got another drummer. We would have called ourselves Wir, left the 'E' off. It would have been a recording project, not a living, breathing project.

Graham: Bruce, Russell, and I had received an invitation from the Museum of Modern Art, Oxford, to go back and take part in a week or performance with Stuart Brisley, Bow Gamelan Orchestra, and others which was going to be in June 1985. So we got in contact with Robert, and he said, 'Yes'. The people at Oxford said they were very happy to have Wire. So towards the end of 1984, I started applying myself to writing some text for it, and "A Serious of Snakes" was the first one. I just rang Colin up, and dictated them over the phone.
We decided we'd put a limit on the rehearsals. There was not much point in doing it, if there was nothing to do. We managed to buy some small cheap amps, and started in the same fashion as it had started in the first place. Minimum of resources. Three days of rehearsal, and see what might ensue.

Bruce: The first two days were a very miserable experience. Nothing. We just attempted to jam. But it didn't have the key. Just a general noise. We were looking for a group sound of some description. Then, on the third day, "Drill" was born.

Graham: I'd taken this echo machine home to do some demos, and when I took it back to rehearsal next day, I hadn't reset the controls, and I plugged it in, and started playing, and everyone joined in, and it became "Drill". We played this thing, and didn't know what it was. Colin said, 'Are there any words?', and Bruce said he had some.

Bruce: As usual, there were loads of bits of writing around. I had bits of things, Graham had quite a lot of material he was working on. It felt like two things had happened. One was "Drill", but also on the same echo setting there was an option for a slower rhythm, and that was "A Serious Of Snakes". We were sufficiently excited, and decided we ought to rehearse a bit more. It just triggered it all off. Robert then decided the cymbals were totally irrelevant.

Robert: I started to think that the cymbals were filling up the spaces, and the noise seemed untidy compared to the hi-hat, snare, and bass drum which are all very clearly defined, whereas the cymbals are one big splash. It was also listening to music using drum machines, which is based on hi-hat, snare, and bass, which I like the sound of. Also, I had the feeling that usually when a group becomes better-known, that the drumkit usually gets bigger, and I preferred it to go the other way. I also saw it as a challenge, to do a lot with a little.

Graham: We ended up with half an hour's worth of material for the live show.

Colin: We had about eight pieces, and we went and played Oxford, and they liked it. We couldn't believe it. Something had happened. Remember the last time Wire played live, skinheads were throwing bottles at us.

Bruce: Then things started to happen. We got invitations after that.

Colin: Bruce decided the 'beat combo' concept , and it appealed to me. Thenaked-ness. Being normal people, and just standing in a pub, or wherever, a thing that those arty-farty rock stars would never do. After Oxford, we realised that people wanted to see us.

S·A·F

An Extract from
WIRE...EVERYBODY LOVES A HISTORY by KEVIN S. EDEN

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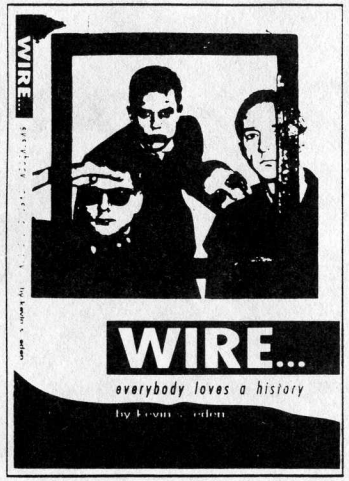

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RE-TAKE

ONE

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THROBBING GRISTLE

INDUSTRIAL - a term; an attitude, a faith, a belief and an ideal. This is what it means to me. The label, INDUSTRIAL is held dear and can instill a feeling of hope and excitement. Of course I'm a little cynical now as to the original motives of THROBBING GRISTLE and their use of mainstream media to lead to ultimate acceptance, but I'd like to believe they had no aspirations to being a 'normal' group.
No matter who tries to tell you otherwise T.G./COUM and MONTE CAZAZZA were INDUSTRIAL - they were the ones who created the sub-culture inspired by the works of William Burroughs, Brion Gysin and the Velvets and we had to follow. Disciples were spawned and from these, imitators grew and grew and grew. As a testament to the validity of INDUSTRIAL (their creation) they still continue to grow today.
Now thanks to the laboured efforts of one label a new lease of life (if any were really needed) is given to the true, INDUSTRIAL sound. A new generation of digitalised, pubescent youth have the opportunity to step back an age - and yet step into the future - and expose themselves to the noise castration of THROBBING GRISTLE. The acts of violence, sheer pain and pleasure. Songs of love, songs of life, of taboos and songs of death are all here, in pre-packaged art-form. The art of INDUSTRIAL music.
They confounded the limits of music, visual slabs of unlistenable dirge, siding with almost banal, commercial opposites. The fact that they couldn't play transcended the punk movement of the time; T.G. could play, they worked their instruments any way possible into a mould of their own making, forcing sounds through home-built boxes of tricks - they WERE the forerunners of todays studio technocrats. No background noise was left untouched. Everyday sounds of an urban, industrial landscape; conversations, observations of a junk-nation were all utilised, mixed and transformed into unrecognisable passages of effect. And there, at the heart of it all were the four instigators; Genesis P'Orridge, Cosey Fanni Tutti, Chris Carter and 'Sleazy' Peter Christopherson, an order of non-musicians playing at rock n'roll.
Everything has been written about these four, monitored, examined and sterilised into minute detail, but these five documents (and other recorded works) stand as the epitaph of their lifestyle. From the harrowing soundtrack "After Cease To Exist" on "The 2nd Annual Report" and throughout THROBBING GRISTLE showed us the black and the white side. Harsh and often non-sensical anti-songs of obsessions flowed parallel with basic and almost easy listening. That all four members have since gone on to produce music of mass appeal (in one or other form) is no surprise; listen to the simplistic passion of "United" and "Hot On The Heels Of Love". Yet as a unit they chose a uniquely diverse route infiltrating their 'Entertainment Through Pain' banner.
To this day they still retain an air of legendary force. INDUSTRIAL music is alive, alas T.G. are not, but as icons of progression they will remain forever and with these reissues maybe a few more individuals will recognise their importance. Everyone at some point in their life should be forced to endure these five albums...do it now.

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ATTRITION

FATE IS SMILING

a brief history

Attrition began to crystallize in the late summer of 1980, within a Coventry ablaze with the success of its "Two-Tone" inhabitants, The Specials, The Selector and The Swinging Cats. Martin Bows (vocals, lyrics, waistcoat) had previously edited the Coventry fanzine "Alternative Sounds" and was still reeling from his cameo appearance on BBC TV's community arts programme "Something Else" as the hapless hack, hopelessly trying to blag his rag into local record shops, when the idea of creating his own music first appealed to him.

Heavily influenced by the likes of Roxy Music (early variety), Kraftwerk and Bowie - in theory if not in practice - the inceptive Attrition included a real drummer (Robbo) and Martin's younger brother Chris, on guitar. Chryss/Julie (vocals, bass) and a little later Ash (synths) completed the line-up.

Early gigs were sporadic and fairly ramshackle (the group using them mainly for 'monitorial purposes') as well as miss-matched - supporting the UK Subs at a pub in Hereford.

By August '81 Chris Bows and drummer, Robbo had become disinterested with playing music and went their separate ways, the former choosing to join the army. Soon after, now reduced to a musical threesome, another fanzine writer Alan Rider was recruited as 'live visual aid'. Incorporating ideas popularised by The Human League Alan's slide and film extravaganza complemented the conceptual imagery of the music perfectly and live the band were slowly attracting a small hardcore following.

Unfortunately, the 'Pay to Play' policy of most small English venues together with the archaic conditions with which bands were/still are expected to operate in had started to become tiresome. Unhappy with this dated system, Attrition semi-retired from live-work until mid '83, apart from a one-off 'Audio Visual' event, where they appeared 'Live' on tape, rather than 'Stage', accompanied by projections.

Nineteen Eighty-Two did, however, see the first vinyl offering, albeit flexible. In conjunction with "Adventures In Reality" fanzine, a thousand copies of "Devoid/Fear" were given away free with the magazine. The interest surrounding this release however is best reserved to completists only, as the quality associated with flexi's does nothing to help promote these two rather dull and uninspiring relics. Nevertheless, a mint copy complete with cut-out sleeve and fanzine has been known to change hands for fifteen pounds recently.

Most of the following twelve months were devoted to writing and developing musically, on a newly acquired four-track and it is from this period that much later releases such as "Shrinkwrap" originate.

The inception of Dave Henderson's "Wild Planet" column in "sounds", sometime in '83, dedicated to the burgeoning underground electronic phenomena, proved to be an important market place for anyone with an inclination to touch a keyboard and tape it, with many acts from this genre gaining their first (and in most cases, last) mention in the national music press.

"Wild Planet" went aural in '84, with the release of the double, "The Elephant Table" compilation - this recently re-released momento is invaluable to anyone with the slightest interest in this pocket of musical history - and included tracks by, Portion Control, Chris and Cosey and of course Attrition...an electronic nuggets' anyone?

With consistent support through "Wild Planet", Attrition began to acquire offers from small independents, one of which was the infant "Third Mind", then solely a tape label. Tracks were donated to the "Rising From The Red Sands" series (hopefully to be reissued on CD by the end of the year) and the original demo-version of "Shrinkwrap" turned up on the scarce "Onslaught" cassette. Around this era the release of "Monkey In A Bin"/"Surge And Run" saw the light of day. This was a shared effort with Swiss band Schamanen Circel on the latters "Recording Union" label, each band assigning themselves to one side of a twelve-inch. Incidently, the original "Monkey" came in a fold-out paper sleeve and is virtually impossible to find in England as most copies were sold abroad. Paradoxically, the second issue in plain blue sleeve, is the rarer of the two as only five hundred of these were pressed, compared to the initial thousand.

After a successful virgin tour in mid '84 that took in Holland and Switzerland, the group re-located themselves in London and began to build their own studio in Walthamstow with fellow musicians The Legendary Pink Dots, as well as creating "The Terminal Kaleidoscope", a mail-order only company, specialising in esoteric paraphernalia, both audible and visual.

November '84 saw the departure of Chryss/Julie, defecting to the ranks of the Pink Dots for a year or so,...she is also responsible for the haunting vocals on Bushido's "Voices"/"Time And Time Again" single from the summer of '85.

Chryss leaving Attrition roughly coincided with the first proper release on "Third Mind", the iconoclastic debut LP, "The Attrition Of Reason". Its rich tapestry of surrealistic landscapes, spanning the previous two years, was launched to an all round enthusiastic response from all sections of the music press. Reissued three years ago in a revamped blue/grey sleeve, "Reason" proved to be the aperitif for the two releases that closely followed, "The Voice Of God" EP and "Shrinkwrap" twelve-inch. This powerful trilogy are also the last to feature Julie, until she returned for '87's Italian mini adventure "Take Five".

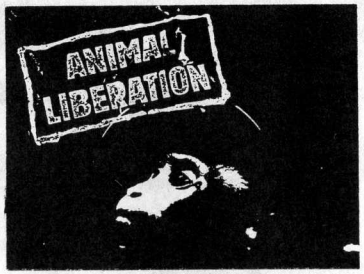
Marianne Teuninson arrived as chanteuse in the winter of '84 and was soon joined by Pete Morris (bass/guitar) and the incorrigible Alex Novak (vocals), from the remnants of Northampton band The Tempest. This line-up toured Holland in the Spring and on returning to England played a handful of gigs in London, including the 'Electronic Festival', held at the Ambulance Station in the Old Kent Road and culminated with a riotous finale at Hammersmith's Clarendon Hotel, supported by the gut-rupturing ultrasonics of Stress.

Plans were now afoot for the recording of what turned out to be the seminal "Smiling At The Hypogonder Club". The title derives from a suggestion by Marianne and was intended as a comment on the po-faced seriousness of the doom-laden gothic scene - Hypogonder is a Dutch word loosely meaning pessimist. With a fistful of ideas the band returned to Berry Farm studios in the heart of Sussex and working closely with engineer Curtis Schwartz, produced what must be one of the great forgotten albums of all time. With its atmosphere leaning heavily on the European, "Hypogonder" captures the essence of a band working flat out. From the guilt ridden paranoiac pop of "The Game Is Up" and the childlike innocence of "Fusillade One", to the perfect theme for a James Bond movie "Look Out Hedonist".

Upon release of the album, internal problems were coming to a head and together with 'flash in the pan' possibilities from larger labels and virtually no promotion for the record, the line-up crumbled through disillusionment. Marianne returned to her native Holland, Alex Novak joined Dance Naked (before forming The Venus Fly Trap) and Pete Morris played with Richard Norris in the ill-fated St. Albans band False Teeth, before the latter went on to form The Grid with Dave Ball. Thus, Martin was left to pick up the pieces, as Ash was at college full-time. After disastrous attempts at auditioning new members, Martin decided to recruit his old friend Gary Cox (ex Wild Boys), for a splattering of European gigs that Summer. Pete Morris returned to the ranks for the recording of "Take Five", but again due to the usual 'musical differences', called it a day, later turning up on Psychic TV's "Jack The Tab" acid spoof and is currently working with Sally Young (former vocalist of UT).

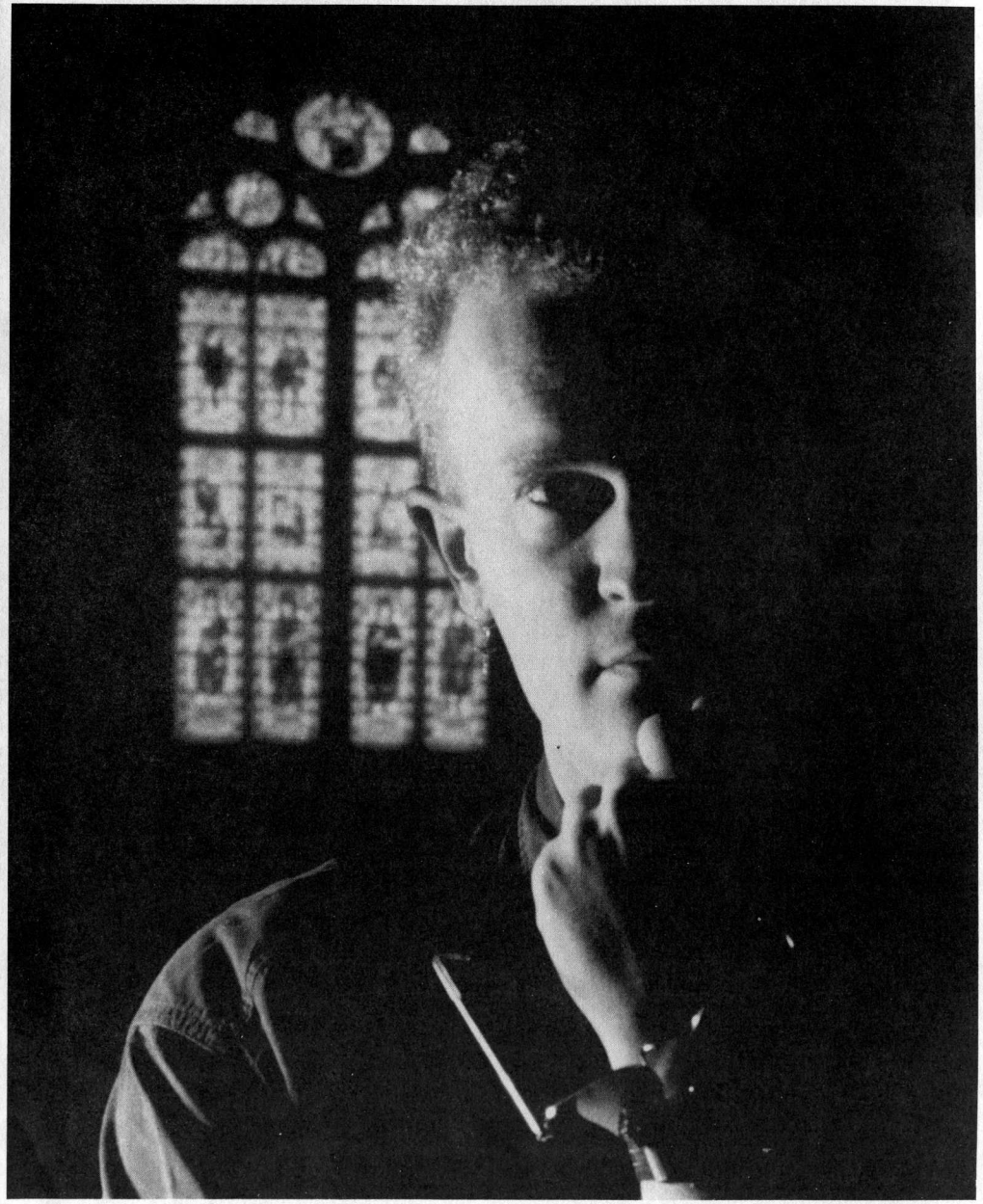
Tired of the lack of interest Attrition were creating in England, Martin decided to move lock, stock and barrel to Holland, where the band had a large cult following - taking a leaf from the Pink Dots book, who moved there for much the same reasons two summers before.

En route to this sojourn, a rare one-off gig happened at the Limelight Club in London, with Attrition topping the bill over Lene Lovich and Nina Hagen, in aid of anti-vivisection. (Chris And Cosey also gave a rare UK performance the same evening.) "Monkey In A Bin" was also re-recorded and sat uneasily alongside tracks by The Smiths and Madness, on the "Artists For Animals" compilation, that followed shortly.



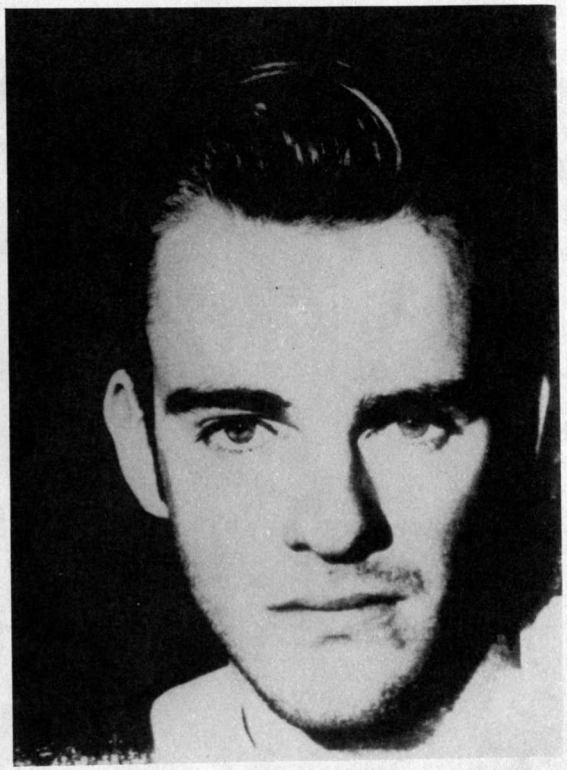
Having signed to a new label upon leaving England (Belgian indie, Antler), the revamped line-up released a barrage of new material in quick succession, "The Fiftieth Gate" Lp, "Haydn" and "Turn To Gold", before turning three hundred and sixty degrees to the present day.

Martin is now back living in Coventry, having recently completed recording a new Attrition album at his home studio with Chryss, which should be available by the end of the summer.



And as we go to press, Attrition now look 99% certain to sign with Italian label, Contempo, who are set to release an single and album around September.

HAVOC



"AUDIO HAVOC FOR REALITY"

HAVOC have emerged from the remnants of the late great Johnson Engineering Co; a band whose debut album Unleash, released at the end of 1988 to overwhelming apathy in the UK went to the top of the German Techno charts a year later, with its high tech blend of electronic dub, hard industrial rhythms and grating vocals. A taste of what was to come.

When Johnson Engineering Co. split in two, the two core members Ian Hicks and Sean Bailey locked themselves away in their South London studio and worked out the blueprint for Havoc. The first release was the single Attitude which appeared in June 1990, licensed to the German, Frankfurt based techno label Parade Amoureuse. This original version of Attitude has been a firm favourite in the German Techno clubs ever since. So much so, that in response to an increasing flood of import copies leaking back into this country, a remix version was prepared by Electro Terrorists BEATBOX INC., the production team behind Concrete Productions legendary Funky Alternatives compilation series and was subsequently released six months later as the official Havoc UK debut.

Therefore, although they remain as yet unknown in their own country, the South London duo enjoy growing cult status on the European Techno scene and have gained the praise and support of Frankfurt techno guru, Talla 2XLC.

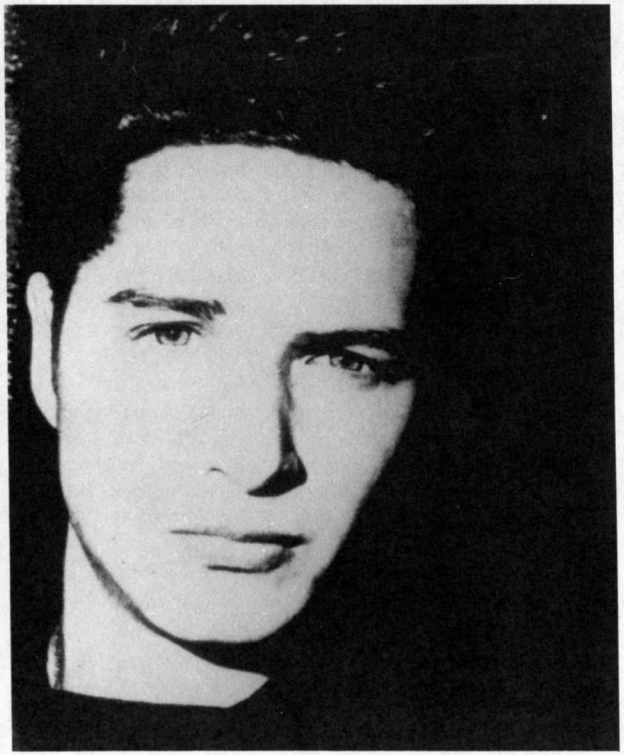
"AUDIO HAVOC FOR REALITY"

According to their enthusiastic UK press, Havoc combine film-star looks with the hardest of electro-sound and a melodic sensibility which is never far away. Havoc are a cyber-punk fusion of Erasure, the Beatles White Album and hardcore electro. They're arrogant, but they can get away with it.

Late this month sees the Hippy Havoc Cultural Collision, with the release of a new 12" Mechanicville (a tale inspired by the true-life Texan town where a 10pm curfew exists for all those under the age of 18 years). This is the first time on vinyl Havoc have met head-on with rave master Caspar Pound (ex Hippy, Homeboy and a Funki Dredd). The resulting record speaks for itself with the AA side featuring an exclusive edit courtesy of the enigmatic Beatbox Inc.

June '91 and their debut album will be unleashed, 319 a hardcore Techno mix built for the dancefloor. One again assembled by the band and Beatbox Inc., influenced through the normal channels by the rhythmic electronics of Portion Control and the On-U Sound Dub Masters; Havoc's real innovation is to couple those major influences with their own interpretation and create thirteen tracks of hard-hitting electronic rhythms and aggression, which leaves an end result which is provocative and yet accessible.

Havoc attain strong accessibility through a black and white approach and with little or no body armour.



HAVOC

AUDIOFILE TAPES

DUDE OF DISTINCTION

AUDIOFILE first dropped into this world as a music column in a New York college newspaper back in the 1980's. Sick of the egotistical ramblings of his fellow writers, a youthful, svelt Carl Howard decided to drag the column screaming from the 1960's into the Eighties. Ruthlessly purging it of all hippy flower-power associations and installing a strict authoritarian regime of muscular electronics and harsh, headache inducing noise. From this cacophony of pain "From the Audiofile" was born and continued from 1983 to 1984 (that's a year!), before Carl, a few pounds heavier and a whole lot more radical decided to pitch his tent in his own back garden and strike out on his own.

"Artitude/the Audiofile Magazine" ran over two years and twelve issues, covering all the seminal electronic talents. Digging deep into the underground it unearthed many grubby stones, who would later become polished jewels (ATTRITION, HUNTING LODGE, WHITEHOUSE, etc.). Corporate life and a non stop diet of raw sex and drugs had taken its toll however. Bloated by cocaine and drink and unable to type Carl turned his attentions to releasing music he loved.

Responsible for over 140 releases to date, the first and best selling Audiofile release was an inspired choice. "TEST DEPARTMENT Live at The Ritz, NYC" started the label as it meant to continue. Subsequent releases by BODY WITHOUT ORGANS, NOMUSIC, ALIEN PLANETSCAPES and ARCHITECTS OFFICE established the formula. Hi-fi destroying noise at its best.

Developing the label in an increasingly bizarre manner, fuelled by his ever increasing appetite for peverted sex and cocaine, the Jim Morrison-like figure of Carl Howard poured out his deepest fears and hates into the label. Deliberately mixing disparate musical styles into a mish-mash of epic proportions. VENUS FLY TRAP rock settled uneasily next to The Legendary Pink Dots' ED KA-SPEL, Hawkwind style SPONGE bedded up with Nottingham's EVERY NEW DEAD GHOST. CELAPHIC INDEX and IF BWANA added to the confusion. Space rock and electronic bleepity-bop nestled drug-soaked psychedelia.

The latest release by THRU BLACK HOLES BAND "Space Trip", reached trippy new highs. An underwater psycho rock tripping out on retro-active fizzy pop, Audiofile Tapes consistently sought out the off-centre. A home to the bizarre and hugely unfashionable. Boasting some unique and rare moments in the history of underground electronic music, Audiofile caters for every taste except the mainstream.

Now barely able to move out of his armchair, Carl Howard still remains conscious long enough to plan further trips into the basest fantasies of the human mind.

Catch it now before it collapses beneath its own weight. Oh yeah and it's cheap too!

LEGENDARY PINK DOTS

DOTS O-GRAPHY Part 2

RECORD RELEASES

(Cassettes in Zero Issue)

1982

BRIGHTER NOW LP

In Phaze/New Europeans IPNER1

Ltd 1000 copies

Reissue TK001 / CD

1983

CURSE LP

In Phaze PHA2

Ltd 2500 copies

Reissue TK002 / CD

1984

FACES IN THE FIRE LP

PIAS BIAS1 / CD

THE TOWER LP

In Phaze PHA3

Ltd 2750 copies

Reissue TK003 / CD

1985

THE LOVERS LP

Ding Dong DDDD3333

Ltd 2000 copies

Reissue Torso 33007

ASYLUM DLP

PIAS BIAS12 / CD

1986

CURIOUS GUY 12"

PIAS BIAS30

ISLAND OF JEWELS LP

PIAS BIAS41 / CD

1987

PREMONITION 11 LP & 7"

Snowdonia SD4

Ltd 2000 copies

1988

UNDERGLASS 12"

PIAS BIAS74

STONE CIRCLES LP

PIAS BIUS1001 / CD

ANY DAY NOW LP

PIAS BIAS80 / CD

1989

BLACKLIST 12"

PIAS BIAS109

THE GOLDEN AGE LP

PIAS BIAS103 / CD

GREETINGS NINE LP

Materiali Sonori MASO7009

LEGENDARY PINK BOX

3LP BOX & BOOK

PIAS BIAS834

Ltd 3000 copies

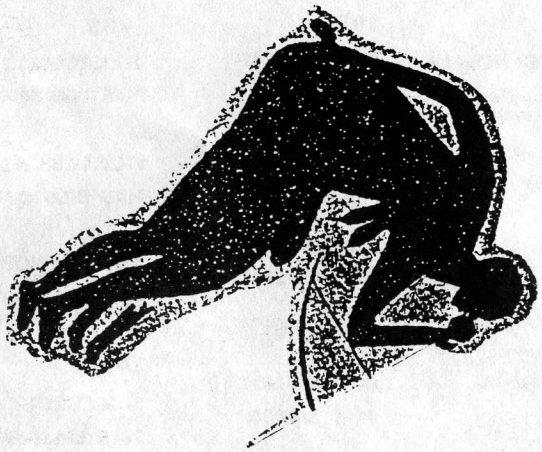
1990

CRUSHED VELVET APOCALYPSE LP

PIAS BIAS149 / CD

Vinyl Compilation Releases

(Cassettes in Zero Issue)



1982

WONDERFUL WORLD OF GLASS LP
Glass 010

4 IN 1 VOLUME 2 LP
Grafika FI1

1983

ELEPHANT TABLE ALBUM DLP
XTract XX001
Reissue Jungle /CD

THREE MINUTE SYMPHONY DLP
XTract XX002

1984

LIFE AT THE TOP
Third Mind TMLP07

SOMETHING STIRS
Adventures In Reality ARR013

1985

DICE ARE ROLLING
PIAS BIAS44

MINERAL COMPOSITION
Stratosphere Music Edge 40 Vol2

COULD YOU WALK ON THE WATERS
Third Mind TMLP09

DEVASTATE TO LIBERATE
Yanki 1

1986

COMPULSORY OVERTIME
Dasein

FUTURE TENSE
Third Mind TMLP15

1987

PERDURABO
Cathexis/Black Rose CABLA2

1988

QED DLP & 7"
NL Centrum NLC001

1989

DOCTOR DEATH'S VOLUME III CD
C'est La Mort CLMCD007

GENERATE CD
PIAS BIAS108

1990

WHAT'S IS TRUTH VOL3 DLP
Panic PANIC013
Ltd 500 copies

LEGENDARY PINK DOTS

DOTS O-GRAPHY Part 2

ADVERTISEMENT

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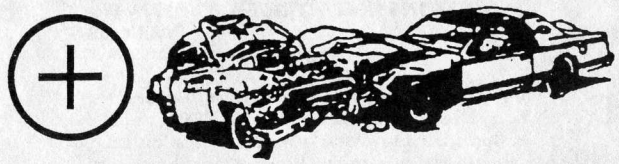


AN A R S DIVERSION PRODUCT

THE LEGENDARY PINK DOTS

EXPERIENCE LIVE AT THE CAMDEN UNDERWORLD

THE LPD's have never really hit off with joe public in the UK. They are difficult medicine to take. The average British music punter can absorb recycled Beatles riffs or soft metal grunge until they are fat and bloated. The Dots however, don't taste good, but you know they'll be better for your health.

A cold Tuesday night will never bring Wembley sized crowds to a place like Camden, so the attendance was a smattering of assorted youth cultures, littered untidily around the pillar filled interior of the Underworld. However, when the Dots take the stage, swathed in dry ice, so thick you need a chainsaw to get through it, the setting of the Underworld seems fitting. Dante would have been at home here. The Dots have brought Orpheus along as well.

Titles? You don't really want to know. Buy the new LP and receive them into your own world. Hell for a day - and all in the comfort of your own bed(lam)room. Titles seem irrelevant anyway, it's the mood that changes.

From a shaky, stuttering, epileptic start the Dots rise to the occasion. Subtle, funny, exasperating, entangled and sometimes strangled by sounds so solid you could bite them. But, watch out theses sounds bite back! From a belligerent start to three encores. No mean feat for music you cannot dance to. Even tapping a foot is a strain.

Bemusing, brilliant and awful - all at the same time - a Dots gig has to be experienced. It simply does not translate well. When the D'Archangel calls, the righteous burn and yes, it was hot tonight.

May 1991

RE-VERB

ONE

A BEAD TO A SMALL MOUTH VARIOUS
Barooni BAR001 LP

Hardly just another compilation and not just because of its heavyweight participants; Nurse With Wound, Graeme Revell, Mother Tongue and Zoviet France. Each contribution - although being totally unique - follows the same guideline, that of 'sound poetry'. The accompanying music often taking a back seat to the spoken words, which in effect means that you need repeated listens to focus on one area; poetry or sound. There is no way to access the works' whole here at once and really does show the limitation of the human brain.

A PERSONS HEALTHY GUIDE TO LISTENING VARIOUS
Regelwidrig Recs RR002T CASS

Now this does bring back some pleasant memories. The heady days when we could all sell 500-1000 copies of a cassette and be happy in the knowledge it was at least being seen and heard (to an extent). Of course I'm going back to the early-mid-eighties and that's probably the last time I saw a cassette bringing together the likes of Nocturnal Emissions, Konstruktivits, Muslimgauze, Bourbonese Qualk and Asmus Tietchens, as this collection does. A quality package of music and visual implements celebrating some lovely, bleak photography. But let's not dwell on the past too much so we'll take a look at some of the other names involved. You get for your money; the blatant machine-like Shock City (who get humorous moment award for their title, Alienateagherkin), steam-rolling noise sculpture of Das Kunst, Jouissance with some electronic hallucinations, Illusion Of Safety's cut-up heaven, nightmare sequences of Due Process a la Neubauten and Coil and the wacky Contact With a Curve playing with their balloons - you too can emulate this track with the enclosed rubber object! Well, that's about it, a nice set carefully put together, complete with lots of play things to cope with while listening. In an edition of just 150 numbered copies, so don't miss out now.

THE AERIAL 1 & 2 VARIOUS
AER 1990/1 & 1990/2 CD's

More than a compilation, The Aerial is a publication of sound. The first two issues of this aural journal provides a host of poets, musicians and weirdos, or as they put it themselves, "...a broad spectrum of music, language and audio art in experimental, traditional and homegrown idioms." Communication at its utmost, a series of radio signals, which implore attention and stimulation. Listening to the unknown can be a pleasurable experience.

ALGEBRA SUICIDE *THE SECRET LIKE CRAZY*
Dom Elchklang DOMEK001 LP

I'm afraid all I can think of is The Velvet Underground. Nice words shame about the re-hash. They'll probably be the next big thing.

ANTONYM *NATIVE DYSTOPEAN*
Obsidian OBT02 CASS

Fragments of noise, samples and cut-up illusions combine and form pieces of inexplicable sound crafting. Antony Burnham is native of the 'bad-place', but his music is not. The cassette bustles along with growing enthusiasm and a kind of naive wit and charm. Melody is very much a strongpoint - often unheard of amongst cassette collaborators - and its execution is very strange, expelling an alien voice uttering a million prayers. Perhaps this is the native dystopean? The early experiments of Severed Heads may give a small clue as to where this is at, but there is more I assure you.

BLACKHOUSE *MATERIAL WORLD*
Ladd-Frith LF72 CD/CASS

A jiving, pulsating concoction of jackhammer rhythms, calculated classical etchings and Word of God images - with a capital Gee - that's Blackhouse. You've heard My Life With The Thrill Kill Kult now hear this my children. This is the bread and the wine of the electric church. The 'Legendary Christian Industrial Noise Unit' as they would be known, shower many gifts upon us...like the devastating easy listening of Material World, the inter-twining, interchangeable samples and melodies of Double 0 777 - Western and Eastern mantra in one go - and the distorted game-show host of this game-of-life in Journey To The Sun. Like a messed up Coil this bunch preach at a relentless pace, often catching off guard; a guitar-lick here, orchestral piece there, jazz-break god-only knows where. Blackhouse are HOT STUFF, a true originality out there in the growing flock of electronics sects and that's no mean feat. HALLELULAH!

BOURBONESE QUALK *MY GOVERNMENT IS MY SOUL*
Funfundvierzig 34 CD/LP

As a shining icon My Government Is My Soul, a polished live-sounding album which occasionally hints at a rockier, commercial-edge trickled forth last year. Filled with sequenced bass rhythms, endless percussion and wonderfully noise-ridden synthesized voice. It's a collection of hauntingly quiet passages, broken by unusually emotive angst. A testament to Bourbonese Qualk who after all these years can cater for the most ardent industrialists and clean-cut popists alike. Album of the year perhaps?

BOURBONESE QUALK *BO QU*
New International Recs NIR904 LP

Not so much an album of greatest hits, BO QU is an exercise of putting things to bed. It's a professional splicing of moments from all albums plus a few unreleased cuts. Though these tracks span almost a decade - from the earliest Recloose compilation to a sample from the soon-to-be issued UNPOP - there's an intense maturity which Simon Crab and co-horts painfully instilled in all their recordings. A category if there was one...avant-gardist popular music?

BRIGITTE AND THE HANSEN EXPERIENCE *FRAU HANSEN AM BASS*
Dom Elchklang DOMEK003 LP

An oddity miss-matching conventional and unconventional instruments and effects. The backbone of which, the bass, keeps throbbing away off on some trip of its own, completely out of touch with the surrounding noises. Inventive and excessive, making for one hell of a difficult listen. Imagine three people shouting in one ear and just one person in the other, you'll get some idea of the affect of Brigitte and the Hansen Experience.

CABARET VOLTAIRE *BODY AND SOUL*
Les Disques du Crepuscule TWI944 CD/LP/CASS

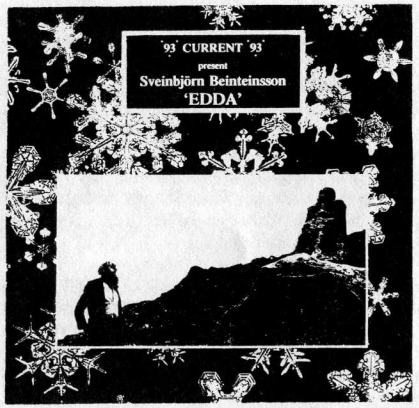
Anyone expecting a return of the Cabs harder sounds now they're back with an indie can forget it. Body and Soul follows neatly on from Groovy, Laidback and Nasty. Neat pockets of hip-hop beats and ultra-funk noise punctuate their ultimate crossover into dancefloor acceptance. The familier unorthodox sounds lie in the undercurrents, ensuring it's never an easy movement. Knee-jerking right from the hip, Richard and Mal will always satisfy and they prove you can make commercial dance music without that fucking awful house piano. Cabaret Voltaire seem to be as strong as ever and their unique esoteric soundtracks are as present here as they were fifteen years ago. If you're warped enough (like me) you'll be able to listen to this album alongside Voice of America. May the legends live on.

CACOPHONY 3.3
Mindoperationsperformedinthehome CASS

A double-cassette package complete with various visual elements; a real home-made parcel of fun. A liking of the Dots, in particular Ed Ka'Spel's vocal style is more than apparent on Cacophony 3.3. Endlessly playing in a child-like manner, this is a worthy if, obsessional release. The only criticism is that there's a little too much to take, but then these two volumes span six years of work. Pay homage to your idols.

CHEMICAL PLANT *CASSEMTEX*
Chainsaw CSC012 CASS

A solid mix of treated metal-bashing and noise soundscapes. Test Dept meets MB, via SPK somewhere along the way. Cassemtex corrosively agitates to an extent, but their mentors ultimately shine through. If you like Skinny Puppy's more concrete excursions then you'll love this.



CHRIS CONNELLY *WHIPLASH BOYCHILD*
Wax Trax! WAX7134 CD/LP

"An impassioned theatrical tour de force" - Bloody Hell! From the man who shouts with the Fini Tribe and grunts with the Revolting Cocks. This album on the face of it definitely looks like something to scare the cat with. Play the record and a different story emerges, the acceptable face of Chris Connelly. The album is a mixture of piano/vocal and uptempo tracks reminiscent of Bowie and the Sisters of Mercy. Stowaway has been remixed by Die Warzau for a single release, this version is rather poor, mixing the typical Die Warzau sound with Chris's rich vocals. Unfortunately this doesn't work with the vocals sounding totally out of context, the LP version is the definitive one. Maybe a stronger single would have been The Games Is All Yours, a rousing anthem that you can easily imagine any self respecting goth girlie flinging her arms in the air to. All through, this album is full of surprises, from the Beach Boys vocals of Daredevil to the Sinatra-esque humphrey Plugg. Search this one out. **XXIII**

CONTRASTATE *A THOUSAND BADGERS IN LABOUR*
Black Rose BRV901002 LP

Contrastate lead us into a journey of their dark, inner minds. It's not an entirely pleasant trip, but an intense and mesmeric ride of nightmare senses and emotions. Passages flow and converge, constantly moving and changing, distorting any complete picture or pattern of formation. There are no real songs presented, only sequences building into one headlong soundtrack into nowhere. Comparisons are not easy; perhaps Laibach on the more ambient moments and when for a fleeting glimpse they reach a structure of sorts the depth in feeling of Sol Invictus. A tremendous scope of moods is allowed to radiate from this vinyl...a brilliant work.

CURRENT 93 PRESENTS SVEINBJORN BEINTEINSSON *EDDA*
Durtro 005 CD/LP

I can't admit to liking this but have to praise David Tibet for taking the time and pleasure in rooting out, lending his name to and ultimately bringing a whole area of mysterious music to people who would not normally bother to listen. Edda is a series of traditional Icelandic poems recited by Beinteinsson, head of the sect of Asatru - religion of the ancient gods. For those interested in capturing the culture of Iceland, C93 present for you a small taster.

CYBERAKTIF *TENEABREA VISION*
Wax Trax! WAX7118 CD/LP

Skinny Puppy and Frontline Assembly in head on collision horror! Featuring Cevin Key and Bill Leeb, Cyberaktif are exactly what you would expect such a collaboration to sound like. The tracks Temper and Braindead Decision sound very much like FLA circa the Caustic Grip album. While Discoarse Illusion is approached from the Skinny Puppy angle, most of the tracks have a stronger Front Line Assembly influence and ever present painful vocals from Bill Leeb. Nothing Stays is rather weak for the token single release, the strongest track being Paradiessistes which throbs away not unlike KMFDM's Virus, while at the same time being very reminiscent of DAF's Der Rauber Und Der Prinz. Definately an album worth buying for Paradiessiets alone. **XXIII**

DAMENBART *IMPRESSIONEN '71*
Dom Elchklang DOMEK002 LP

Georgously rich old-styled synth sounds in the mould of early Germanik expressionist electronic artists. Filmic and spacey, not quite reaching progressive borders as they introduce noise elements more at home with today's Industrial Rock. The opening track erupts into a fantastical climax of aggression and it's a shame that from there the ambience is not built upon. But, Damenbart dissolve any soundtrack values, creating their own measurable visionary imagination.

THE DEEP LISTENING BAND *TROGLODYTE'S DELIGHT*
What Next? WN0003 CD

This is just about as deep as you'll ever get. Awash in a cave, this dripping performance evolves from cave to cave-man as the natural sounds dissipate into a man-made transition of sound. Listening in the comfort of a room, it's hard to imagine the feelings which must have encouraged this grouping to record an experimental concert in a cave. The realms of nature are undeniably awe-inspiring and it is inevitable that mothernature takes strangle-hold in the finale by providing an unexpected downpour. How's that for an encore?

DOC WIR MIRRAN *SAVE THE FISH*
Musical Tragedies LP

The sixth album by this German/American group, who play in any musical style you think of; from soft synthesizer to punk rock to pop music. This is exactly what you find on this record (in fact this was intended to be the first release but never appeared). A rhythm box is ticking the rhythm (this is a relief with today's high-tech computer drums), guitars playing solos and the overall tone hails back to the early 80's new wave and rock influences. Maybe to some Doc Wor Mirran fans this will be a disappointing album because it all sounds too easy, but it shows that Doc Wir Mirran aren't afraid to go off the main road and dare to release something different. **FdW**

DOUBTING THOMAS *FATHER DON'T CRY*
Wax Trax! WAX9138 12"

Another offshoot from the Skinny Puppy family, Doubting Thomas release this single ahead of a much awaited album. Anyone who witnessed the recent Skinny Puppy tour of the U.S. might recognise this single and indeed much of the album. Father Don't Cry is a minimal almost Mark Stewart like track that while sounding unlike any recent Puppy, does display its parental origins. A good track great potential that unfortunately goes nowhere really (why not turn up that keyboard sequence on the album). Turn A New Leaf sounds very much like an obscure European techno track, while Xcrement returns to that disgusting noise that Skinny Puppy are so good at, in this instance sounding very much like Coil's Hellraiser theme. I think I'd rather wait for the album this time. **XXIII**

ER IST TIEF, UND DEIN WASSER IST DUNKLER VARIOUS
Quite Artworks LP

The problem with compilations is usually the overkill one hears, which leads to the fact that one isn't able to tell the difference. Therefore, this an interesting product, because there are only four groups. The record starts out with PFN (the group behind the label), with an electro-acoustic collage of concrete noises. The other group on this side is Yeast Culture, a more conceptual noise group from the USA. Water, as mentioned in the title of the album, is their basic sound material, but the track goes on too long - the only disappointing one. The b-side has another US group, Arcane Device (well-known from his album on Recommended). His feedback improvisations are harsh, noisy and reminds me of early electronic records (Stockhausen, Henry, etc.). C-Schulz (who has a great record out on the German Entenpfuhl label), with an electronic piece, sombre rhythm and moody synths. A great piece - remember the name. A score of 3 out of 4 good tracks, means not at all a bad album. And part one of a trilogy. **FdW**

ERICK *FUZZYFELT*
Fragment LUMP8 LP

Commencing with some backward splicing of past abstracts you could be led right up the garden path into thinking things were going to get a little weird. But don't let your ears get ahead of you, Erick turn full circle into a myriad of mainstream cultures. Partially Strangled bustles along with pleasant ease, chant rhyming vocals and could easily access the mind of any radio-jock. Inside out, again it turns after two formal structures and you find yourself leaning against a wall of psychedelia, neatly falling into seventies hippy sensibilities of Storm Petal Suzie. What Erick are up to is beyond me, all I know is that I (almost) loved every minute. The cutting lyrics of Weird are extremely apt, of which I'm not going to reprint here as they may upset a few people - so there's a good a reason to have to buy the album.

400 BLOWS *PLAY LIKE A HUMAN*
Warrior WRR12012 12"

Andrew Beer IS Charles Manson! After a good few years 400 Blows return to the single forum with a pounding rhythm laced with the dulcet tones of their long-serving partner in crime, Mr Personality himself - old Charlie. Record Mirror seems to think this is the first and only record to feature his cut-up voice, but we know better don't we folks. It's good to see 400 Blows back and I'd love to say this was something special, but unfortunately Play Like A Human just re-treads ground they already covered so well six or seven years ago. But then looking at the kind of dance-grooves currently infiltrating the charts it just proves how ahead of their time this band were.

400 BLOWS *CHAMPION SOUND*
Warrior WRR12014 12"

Now, this is more like it. A wickedly savage mix of weaving sequences and heavy acid-beats. This could be the one to see them hit the big time with crews like The KLF. Let's hope so.

MARTIN FRANKLIN & RICHARD CLARE *INVOCATION*
Soundimage CASS

A soothing and relaxing work of classical ideals and world cultures. Old style wind instruments and percussion meet soft washes of Western synthetic sounds in a maze of intricate textures and tones. By invocation we appeal to music for inspiration and Martin Franklin and Richard Clare truly know how to evoke such inspiration. Hauntingly beautiful and uplifting. And unlike many other cassette releases the package is worthy of the music contained within.

DIAMANDA GALAS *PLAGUE MASS*
Mute STUMM83 CD/DLP/CASS

PREPARE. Not the mild trauma provoked by the dark visions of Argento, Craven, King et al, but truly disturbed. Aside from the glass shattering pristine vocals, Plague Mass sacrifices your nerve ends to nightmarish terrors and atrocities. Unearthing realms of tormented emotions congealed with a heavy, claustrophobic production, dragging you into the anxieties of heartache and destruction. This is unnaturally cold and repressive. Depressive fingers tearing and leaving you vulnerable, to be lead by this screaming banshee into the inner depths of humanity. There is an immense unbalancing quality surrounding this recording, questioning the mental stability of both listener and artiste, but this is coldness at its purest. Too disturbing for constant attention, an inhuman union of an operatic Diva and the Devil incarnate. Prepare to question your moral values and in the process be terrified, distressed and possibly driven insane.

THE GREY WOLVES *CHAOS OV CREATION*
Cold Spring CS004 CASS

The Grey Wolves expose two different sides; vicious attacking noise and softer, atmospheric sounds. They use electronics to assess a journey of the unconscious state. Dead or alive these soundtracks will control you.

GYSIN / BURROUGHS / P'ORRIDGE *INTERVIEWS AND READINGS*
Cold Spring CS006 CASS

An interesting splicing of exactly what you'd imagine, captured words by these luminaries in modern art. Anyone with an appreciation of the likes of Cabaret Voltaire, T.G., etc, should listen to this and hear their inspiration.

HAVOC *319*
Concrete Prod 015 CD/LP

Borne from the ashes of solar-funkers Johnson Engineering Co., Havoc now chart a ground headed for just that...the charts. A base duo of keyboards and vocals, sounding not so dissimilar to their idols Portion Control, with just a touch more cleanliness and commercial appeal. Sequencers and heavy rhythms a-plenty, giving the punters a heady, sweaty trip, mixing Manson and ant-acid Kraftwerk. There's even a pop-pap rap song which would make a marvellous single in the current climate of drip-dry, pampered clapt-rap. If the said Duffer is a joke then I'm with it - "Coz I'm a pucker not a sucker M.C." - if not then I'm a bit worried of their motives! But seriously, Havoc have given us one of the most commercially, user-friendly techno-funk albums of a long while here, so don't ignore them.

HAVOC *MECHANICVILLE*
Concrete CPROD12005 12"

A double-headed extension from 319 illuminating both sides of today's dancefloor explosion. The art of remixing has become a necessary evil in creating formulated slabs for the fickle heart to sweat-out in a masquerade of bodies in clubland. One side is a perfect example. Imagine having your guts ripped out, that's exactly what (ex) Hippy Homeboy has exalted upon the powerful Mechanicville. What a mess you'd be and this is exactly what's re-emerged from not only re-structuring, but adding to this (already) fine work. The problem is that the only way Havoc would be accepted by these fickle hearts would be to have this injustice reaped upon their material. When will the 'in crowd' accept there is no formula for music, let alone dance music - not in my lifetime I'm sure. Buy this simply for the Havoc produced mix on the other side and let the likes of Hippy Homeboy piss all over his own work.

HUMAN FLESH *LIFE IN REVERSE / MEDITATION AND FEARS*
Insane Music CASS

If you've never played a record backwards you couldn't begin to comprehend the effects it creates. Human Flesh have recorded a whole thirty minutes of just that, intentionally and how beastly it is. There is something wondrous about a voice in reverse, somehow losing all its spirit and emotion - do you fear for your child? I would have dearly loved to hear the forward version on the other side, but then I suppose the exercise would have lost its validity. Instead Human Flesh show another string to their bow in two, long intense and believe me, just as weird pieces. Music to blow your brains to.

HUNTING LODGE *CARNIVORA!*
Permis De Construire PPP102 CD

A most welcome four-track of sonic abrasiveness from the renegades of post-industrial musak. Hunting Lodge have presented here a remarkably accessible collusion of metal guitars, dark-doomy keyboards, walls of throbbing bass and drums, over which lay gravel-gargled vox and chants. A tasteful gore-show of art-noir, not since inspired from the graveyard of punk. This is as good as anything emerging from the Wax Trax! stable and deserves your full attention, just like the meaning behind the blood-splattered cover.

EDWARD KA'SPEL *KHATACLIMICI CHINA DOLL*
Dom DOMV7712 LP

Too often Edward Ka'Spel has been accused by the British press of producing drugged-out hippy-shit. Maybe it's a case of plain old jealousy that one our most inventive lyricists defected to another land. The plain old fact is that Mr. Ka'Spel and fellow Dots live in their very own created land and his words should be allowed to speak for themselves - "Sing while you may". Constantly surging and drifting from one dreamlike state to another, beyond the realms of pure thought is where the China Doll series locates itself inside your brain. Don't even attempt to fathom the unfathomable, just enjoy. There is madness in beauty.

THOMAS KONER *NUNATAK GONGAMUR*
Barooni BAR002 CD

Frightening bizarre mix of overwhelming calm and oppressive atmospherics on this German artists debut release. Nunatak Gongamur is like nothing else you've ever heard - not in this world anyway - and certainly not from the kind of source material he chooses to utilise. Gongs and electronic effects (not synthesizers) combine in a surrealistic vision of frozen time. Often you're kept on edge in silence knowing something will follow to grate your nerves. But what? No cut-glass shattering of illusions here, only a tense, throbbing examination of sounds. A real sense of anxiety and unease exudes and is highly recommended listening for a lonesome evening. Not for those on the verge of breakdown.

MAEROR TRI *AMBIENT DREAMS*
ZNS Tapes CASS

A natural selection of sounds evolving into a nightmarish soundscape of dark and light. Hallucinogenic audible waves of vibrations cluttering space and time. Well recorded and superbly clean, Maeror TRI take ambience to its extreme and through neat and clever processing are making noise available to the masses.

MOISTEN BEFORE USE *STILL NO REPLY*
Fragment CLUMP4 CASS

Moisten Before Use is an ongoing project from one of Erick's instigators and in the past has held Phil of Legendary Pink Dots amongst its band of helpers. If you like your collages dreamy and wistful this is for you. Each cut ebbs along shallow breaths, interspersed by persuasional lyrical observations. None of your thoughtless noise here, a showering delight of professional recorded abstractions.

MTT MAURO TEHO TEARDO featuring NURSE WITH WOUND & RAMLEH *CAUGHT FROM BEHIND*
Minus Habens 006 LP

From the sleevenotes you'd expect some of Whitehouse's lyrical perversions would be smothered all over this, but no, perhaps it's just a ploy? Marketing this kinda stuff plays an important role too you know. Anyway what have we here, not a lot really, certainly nothing which the two featured bands haven't done before. There's some nice machined dirge, a little piano tinkling, sampled re-arrangements, ultrasonics and the covers great too! Ritualistic I suppose but I'd be interested to know exactly how much input Nurse With Wound and Ramleh had.

***OBJEKT 4* VARIOUS**
Ladd-Frith LF67 CD/CASS

Pictures of microphones are littered throughout, revealing this is a compilation for the human and inhuman voice. Layers of live and cut-up vocals spread themselves over much of this release, ranging from the poetically, absurdist Smersh to the shit-scary, climactically sampled instrumental of PKB - incidently, a stand-out cut. Each song has its own pre-recorded introduction, which in the cases of Vox Populi, Smersh and John Trubee I'm sad to tell you are far more interesting than their actual tracks! All said and done Objekt 4 is compelling listening with some unusual combinations; post-punk a la Mary Chain of Un-Film, quasi-commercial Blackhouse, concrete-explosive Illusion Of Safety and the word in art and language montage, Zoviet France. A radio show for the inflicted mind.

ONOMATOPEIA *IT'S ONOMATOPEIA*
Cheeses International CI01 LP

It's Nurse With Wound - oh no it isn't. It is, with a little of Whitehouse's synth thrown in. It's even got titles like a Nurse With wound album. And it's a numbered edition of 500 just like the original Wounds. Hmmm, perhaps I'm being a little harsh?

PANKOW SVOBODY
Contempo CONNEX169 CD/LPCASS

This album not only brings together remixes of all Pankow's best known tracks but celebrates the first release of a Western independent label, to be issued in all parts of Eastern Europe - hence its title SVOBODY, meaning Freedom. Pankow have been exploding onto dancefloors for years all over Europe and the U.S., but alas have been largely ignored in these Isles, despite using one of our most respected producers, Adrian Sherwood in the past. Falling heavily into New Beat territory, I'm pleased to say that this bunch of Italian reactionaries leave much of that style's boring, repetitiveness behind and instead introduce some astounding industrial and classical elements to the pounding, relentless body music. With the sheer commercial potential of Kunst Und Wahnsinn (Art & Madness), Sickness Takin Over and Remember Me I'll assure we'll soon see Pankow riding with the likes of Mode and this collection is an ideal place to catch them first.

PESSARY *INWARD COLLAPSE*
Dirtier Promotions DPROMLP2 LP

This is one of the most impressive noise albums I've heard. A headcrack of mutated guitars, feedback and occasional unrhythmic outbursts. Coming across a decade olds Nocturnal Emissions and Whitehouse, but more akin to a Severed Heads without humour. When they use percussion it stumbles, trips and falls all over the show and what's more it's meant to. There's even a half-stolen Front 242 drum-track, serving a purpose and ending totally obliterated from its originals intent. Pessary have their very own style and this showcases not just one but many. On ritualistic red vinyl for further active enhancement.

***THE PORTABLE ALTAMONT* VARIOUS**
Shock SX012 CD

Shock specialise in short-sharp sets of insoluble artistic creation - music to tingle your follicles. The specific creations here are those of the highly sought after first five Shock singles. Each of these five bands can only be defined as being

able to create their own musical boundaries. In today's undercurrent rumblings, Skullflower, Coil, Current 93, Nurse With Wound and Drunks With Guns are all at the forefront amidst a wash of worshippers and Shock focus on their inventive forces. And for those who think this is just a re-hash for profit, get your heads around the extra track from each entity.

POUPPEE FABRIKK *RAGE*
Energy HOT003 CD/LP

Hard Beat from Sweden, riding on the backs of Skinny Puppy, Frontline Assembly and Nitzer Ebb. While there's nothing half-way unique here, Pouppee Fabrikk's synthetic anthems for youth are an extreme joy to hear. Shifting sequences and attacking vocals give the acclaimed artists as quoted above a run for their money.

PTV3 *DIRECTION OV TRAVEL*
Temple TOPY059CD CD

Everyone these days is either listening to or recording with the master of percussion Z'EV and Gen as ever, never slow to force his hand does likewise. Direction is a compass trip bisecting the poles using synthetically manipulated drums, bowls and bells, resulting in strange, unworldly, ritualistic awakenings. Environmentally friendly they use only "100% recycled sound"! The four corners are exposed with machine-like intensity, all naturalistic and ethnic flavourings lost in a whole of work ideals. Also present on this universal trans-gression were Gini Ball and perhaps, a Grid-like entity. An immensely enjoyable excursion.

THE RESIDENTS *FREAK SHOW*
Torso 183 CD/LP/CASS

Roll up, roll up the Eyeballs are back in town and the Freaks are the main attraction. Or so The Residents would have us believe, but the results of this new project just does not match the subject matter. Perhaps I'm getting old, but the wacky cryptics are just not funny anymore. Humour and their innovative mis-use of popular music was always the focal point of The Residents work, but Freak Show seems to represent a mellowing of attitudes. Of course the lyrics/ storylines are as twisted as ever, but today's technology has made it all sound so bloody clean. Any visions of a return to the confrontational finale of Tod Browning's Freaks can be forgotten, there's no writhing through rivers of mud to seek revenge here. Great titles; Harry The Head, Mickey The Mumbling Midget, Benny The Bouncing Bomp, sad tales and soft songs but not exactly challenging. In all it's not bad, but "nobody laughs when they leave" - you're right there.

THE REVOLTING COCKS *BEERS, STEERS & QUEERS*
1000 HOMO DJs *SUPERNAUT / HEY ASSHOLE*
Wax Trax! WAX9149 / WAX9133 12"

The good, the bad and the ugly return in the form of nasty Al Jourgensen and his depraved friends. The Revco classic Beers, Steers and Queers appears here in two definitive versions, both guaranteed to piss your neighbours off at least ten doors in either direction. The flip-side features live versions of Stainless Steel Providers and their cover of PIL - both good, but no match for the A side.
Mr. Jourgensen always has an for ear for a good song to torture, this time it's Supernaut that gets it in the neck. Backed with a solid rhythm and wild guitars, Al screams his way through the Black Sabbath track until...well, until he's finished. Hey Asshole is an anthem dedicated to people you don't like, it's loud, obnoxious and has backing vocals that consist of shouting Hey Asshole at the tops of their voices for the full length of the track. The records are good, Jourgensen is bad and the crowds of angry neighbours are just plain ugly...
XXIII

SOL INVICTUS *TREES IN WINTER*
Tursa 002 CD/LP

Sol's power and majesty just keeps increasing. After the beauty of Lex Talionis, Tony Wakeford extends another weighty tome, full of poetic justice and apocalyptic visions from his devilish mind. Walking in a desolate waste, Sol expel the pure clean air of winter - a chance for us all to share in his flagrant obsessions. Opening with an ugly brute of noise - a musical sideshow for an England's murderous activities - the primitive passions stand proud against a backdrop of traditional and tribalistic folk-stylings. Trees In Winter calls for a rising of souls and a return to old rites and rituals, but are today's grabbing hands ready for it? I doubt it, but Sol Invictus are ready if you wish to join their merry band. Forsake all others, hail the new kings.

SOMEWHERE IN EUROPE *KNOW YOUR ENEMY*
These Silences TST5 CASS

Sometimes dark and brooding and on occasions, light and fluffy, Know Your Enemy is an extensive selection of pop and unpop idealisms. Somewhere In Europe wind you up and down again and again, with their own rearrangements of the better parts of over a decades musical cults. Taking the eclecticism of avant-garde noise and lining it with and alongside accepted sounds and patterns, they've exposed an area which hasn't really been touched upon since TG's musical madness. Supremely intense, they will flourish.

SPLINTERED *PIGMEAT / BLASPHEME*
Fourth Dimension FDS26 7"

Fresh from their Shock sojourn, Splintered make an album, from where these two titles spew forth. Screaming fire guitars in the mould of Skullflower form a wall of obscene noise. In a limited quantity so book your entry into the violent playground.

STUTTER *BROKEN SNAKES*
Check CHCD01 CD/LP

STUTTER are from the U.S. Check is a new Czechoslovakian label, taking full advantage of its found freedom. And this is the first time STUTTER have broken out of their native America. Broken Snakes uses and manipulates all forms of contemporary styles; electronics, guitar-drone, improvisational elements and make full use of sample effect. A surprising and unnatural array of soundscapes, surrounds and tickles your brain. Not so much an easy listen, but it implores hearing again and again. The lyrics aspire to the non-sensical approach of Peter Hope, which can't be bad. If you like your electronics with a slight commercial edge, but never quite reaching mass appeal this is for you.

SYMBOLIKS *TICKET TO EVERYWHERE*
Chainsaw CSC011 CASS

As they say themselves, "Music is emotion" and they're spot on, that is exactly what music should be. Unfortunately some of the emotion of this recording (and there's plenty of it) is lost in part by the distortion of recording/reproducing. Heavily based around percussion elements an intense mayhem of sound explodes around your ears. A strangely unique balance of Test Dept styled soundtracking and commercially viable structures. With a decent recording budget this lot could go far.

ULTRA *ZOLL*
Dom America DOMUSLP04 LP

A beautifully deranged twisting of musical entrails wraps itself around Ultra's viscous of hell. The Devil incarnate, Zoll rock n'rolls on your grave - a vision of Whitehouse in a sea of excretia. This is anti-music in a terminal state. Buy and be damned.

VANISHING HEAT *HALLUCINATION*
Dossier CD/LP

A masterpiece of pure techno blood and guts. Vanishing Heat show us the true journey through modern, industrial horrors, raping a machine generation and thrusting it back in our faces. "Choose Your Weapon". A vision of the world, eleven songs of varying degrees of nastiness, some would say truths. Brood and Kain expose their inner psyche of hallucinations. Hard sounds and harsh voices inducing pain and fear. Vanishing Heat is the only drug you need.

THE VENUS FLY TRAP *PANDORA'S BOX*
Danceteria DANCD058 CD/LP

So, you're expecting a return to the intensity of Totem, eh? Forget it, you should know by now VFT don't toe the line - one release just doesn't sound like the next. OK then, what have we got...PANDORA'S BOX containing the achingly, commercial brilliance of Achilles Heel and I'm appalled to say not a lot else. I can only presume this is an appeal for stardom. Yeah, sure there's some moments of pure ecstasy (of which Achilles Heel is one), but toning down the pressure does not a good album make. Cumbersome, almost funky basslines are everywhere and coupled in places with jingly-jangly guitars make it unbearable! The keyboards are heightened, which does brighten the proceedings, giving it a Danse Society feel, but..., sorry guys. It's probably one of those albums which takes a dozen listens before shining through, but I don't know if I've got the patience.

All reviews by **DEADHEAD** and **JULES** except;
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WIRE *DOCUMENT & EYEWITNESS*
Mute WIRE80 CD

Everyone has heard of WIRE. Everyone may not like WIRE, but everyone must certainly be made to think a little whenever they hear WIRE. What no-one can do is categorise WIRE; on the one hand they may produce intelligent pop music, on the other a kind of post-punk paranoiac noise and on another level performance art - but then I've only got two hands!
What's shown here is WIRE live, a maniacally riotous grouping of people striving to create tangible and unintelligible theatre. Do YOU get the joke? Opening in the relatively peaceful air of Notre Dame Hall supporting Roxy Music in '79, the industrial melange of Go Ahead and a set of semi-clean pomp-pop is followed by the document of a historic event of truly bizarre proportions. In 1980 WIRE provided a dada-ist approach to their sound exhibition in one of Londons straightest rock venues, the Electric Ballroom. Playing behind a white sheet which was carried manually around the stage, they utilised a whole manner of ridiculous props to expel a humorous cabaret atmosphere. The audience could not comprehend what was happening and they certainly didn't get the joke. The songs the band actually played revealed an array of unacceptable weirdness of prose and of its execution. Hooligan chants and abstract sound constructions littered the whole set and as usual when the average mere mortal sees or hears something which they don't understand the only way to deal with it is violence - throwing bottles in this case (sad world). To further enhance the eyewitness account the recordings are distorted which adds to the listening pleasure and passion of the show. If you do not buy another WIRE record you must buy this.

NITZER EBB *ISN'T IT FUNNY HOW YOUR BODY WORKS*
WARSAW GHETTO
WARSAW GHETTO REMIXES
Power Of Voice NEB1, 2, 3 CD/12"

The ultimate darlings of Mute ARE Nitzer Ebb and the ultimate DAF rip-offs WERE Nitzer Ebb. But then that's all right with me as I loved them too! These three reissues hail from Ebb's pre-Mute days and highlight the magic of their aggressive, minimal sequences, post-pubescent anger and avalanche drums. Three young English idealists aspiring to Germanik imaginations. Who cares if the songs are shite and meaningless, the music machined and simple? They emulated a music for the masses, completely raw and unashamedly copied. And now a few years on who could have thought these same, slightly older men, would spawn a thousand copycat hairdo's and have their name painted on a Nation's youths leather jackets? One of the major forces of the UK's indie market recognised it, you should be able too. Buy these three releases and find where they originally came from. Isn't It Funny How Your Body Works, perhaps the best song ever recorded in Dagenham?

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